

Undergraduate Catalog of Courses

Volume 2007 2007-2008

Article 7

7-1-2007

Art and Art History

Saint Mary's College of California

Follow this and additional works at: <http://digitalcommons.stmarys-ca.edu/undergraduate-catalog>

Recommended Citation

Saint Mary's College of California (2007) "Art and Art History," *Undergraduate Catalog of Courses*: Vol. 2007 , Article 7.
Available at: <http://digitalcommons.stmarys-ca.edu/undergraduate-catalog/vol2007/iss1/7>

This Curriculum is brought to you for free and open access by Saint Mary's Digital Commons. It has been accepted for inclusion in Undergraduate Catalog of Courses by an authorized editor of Saint Mary's Digital Commons. For more information, please contact digitalcommons@stmarys-ca.edu.

ART AND ART HISTORY

For the ancient Greeks, an artist was *demiorgos* or “the one who works for the people.” In Renaissance Italy, an artist was identified as a skilled craftsman who was inspired by God to create fantastic images and objects. During the Enlightenment, art was a symbolic carrier of ideas. Today, artists are free to work in the public sphere or in the studio and exhibit on city streets or in museum galleries, creating works of art that address a vast array of human experiences.

The Department of Art and Art History offers a program of study for majors and non-majors in the history and practice of visual art. Courses in a variety of subject areas inspire students to consider and create art within a social, cultural, religious, and aesthetic context. The focus of both interrelated fields is the diverse history of art and its status in contemporary society.

The departmental faculty encourages students to embrace the liberal arts tradition with respect to critical thinking, self-discovery, and personal expression. The coursework in the history of art presents the rich tradition of art within the Catholic faith, while also inviting students to experience the artistic production of many other cultures and time periods. In accordance with our Lasallian teachings, art history and studio art coursework place special emphasis on the role that art has played and can play in encouraging positive social change.

A degree from the Department of Art and Art History has provided alumni with an appreciation of visual art as a way of knowing. It has also afforded them a base from which to enter fields as diverse as advertising, business, journalism, law, religious studies, and many other fields in the humanities.

Through independent study, the department also prepares students to further their studies at the graduate level in museum studies, studio art, art history, art therapy, and other related fields.

The department offers two emphases for majors:

Bachelor of Arts: Art History Emphasis

Bachelor of Arts: Studio Art Emphasis

Both art history and studio art students undertake an inclusive series of lower-division courses in visual art production and history. These courses are intended to give a general overview of the variety and breadth of visual art production. On the upper-division level, art history students are required to take courses that consider the history of visual art in its specific social, cultural, religious, and aesthetic context. In so doing, students gain a clear understanding of the role of art as way of telling the human story.

Students choosing the studio art emphasis can select from courses in a variety of media including painting, drawing, sculpture, photography, and more experimental new media. These upper-division classes, while allowing for further individual exploration, place higher standards on the concepts in, and execution of, students' artistic production. As in art history, the emphasis is on making art that reflects its particular social, cultural, religious, and aesthetic context. Acknowledging the importance of direct contact with diverse artistic practices, students in both emphases are encouraged to travel abroad, either through January Term or a semester program.

The senior thesis for art history students involves an in-depth study of works of art in the permanent collection of the Hearst Art Gallery. For their senior project, studio art majors are required to create a cohesive body of artwork to be included in the Hearst Art Gallery spring exhibition. Students will contribute to the organization, selection, and hanging of their work in this thesis exhibition. They are also required to write a comprehensive, well-researched artist statement to accompany their work in the show.

SMC students in good standing are eligible to apply to spend the spring semester of their junior year studying art history at La Salle University in Philadelphia or the College of Santa Fe. Participation must be approved by the program's selection committee, the department chair and the dean.

Curriculum Art and Art History

FACULTY

Anna Novakov, Ph.D., Associate Professor of Art History, Chair
Art History and Women's Studies

Costanza Dopfel, Ph.D., Associate Professor of Modern Languages
Medieval and Renaissance Art History

Jeff Kelley, M.F.A., Lecturer
Asian Art History, Curatorial Studies and Contemporary Art

Lynn Meisch, Ph.D., Professor of Anthropology
Pre-Columbian Art History and Textiles

Roy Schmaltz, M.F.A., Professor of Studio Art
Painting and Drawing

LEARNING OUTCOMES

When they have completed the program of study with an art history emphasis students should be able to:

- **COMPLETE** a senior thesis — an in-depth study of one or more works of art in the permanent collection of the Hearst Art Gallery.
- **ACKNOWLEDGE** and be able to discuss the diverse history of art and its status within a social, cultural, religious, and aesthetic context.
- **UNDERSTAND** the role that art has played and can play in encouraging positive social change.
- **DEMONSTRATE** a foundational knowledge of facts and accepted art historical terminology through the successful application of art historical terminology and factual information to critical discussions.
- **ENGAGE**, in oral and written work, the similarities and differences between works of art from different periods and cultures including how people's lives, throughout history, have been influenced by visual art production.
- **IDENTIFY** a variety of art historical methodologies that include the use of biography, stylistic analysis, iconography, social history, and feminism.

When they have completed the program of study with a studio art practice emphasis students should be able to:

- **MOUNT** a cohesive exhibition of their artwork and produce a comprehensive thesis document discussing the ideas, techniques, and influences in their artwork.
- **DEMONSTRATE** an understanding of and facility for the use and application of several different media especially that of their preferred medium.
- **ARTICULATE** their artwork's content and intention and visually manifest those ideas.
- **DEVELOP** an ability for objective self-critique and demonstrate an understanding of their place within a larger art historical context.
- **EVALUATE** clearly different forms of art by other artists in their writings and class discussions.
- **DEMONSTRATE** a foundational knowledge of contemporary and historic artists, particularly those working in their preferred medium. This is evidenced by their writings on art and during critiques and class discussions.

MAJOR REQUIREMENTS

LOWER DIVISION

ART HISTORY

AH 1 Survey of World Art, Ancient Near East to the Gothic Era

AH 2 Survey of World Art, Renaissance to the 19th Century

AH 25 Survey of Asian Art

And a choice of three of the following courses

ART 10 Beginning Sculpture: Form and Concept

ART 12 Beginning Design: Visual Literacy

ART 20 Beginning Painting

ART 30 Beginning Drawing

ART 40 Beginning Metalwork

ART 50 Digital Media

ART 60 Beginning Ceramic Sculpture

ART 70 Printmaking

STUDIO ART

AH 1 Survey of World Art, Ancient Near East to the Gothic Era

AH 2 Survey of World Art, Renaissance to the 19th Century

AH 25 Survey of Asian Art

And a choice of three of the following lower-division courses

ART 10 Beginning Sculpture: Form and Concept

ART 12 Beginning Design: Visual Literacy

ART 20 Beginning Painting

ART 30 Beginning Drawing

ART 40 Beginning Metalwork

ART 50 Digital Media

ART 60 Beginning Ceramic Sculpture

ART 70 Printmaking

UPPER DIVISION

ART HISTORY

AH 117 Art Criticism, 1900 to the Present

AH 118 Art since 1930

AH 199 Senior Special Study

And a choice of five upper-division courses

AH 111 Philosophy of New Media Art

AH 144 Issues in Ancient Art

AH 145 Issues in Renaissance and Baroque Art

AH 165 History of American Art, From the Pueblo Cultures to the Abstract Expressionists

AH 166 The Artist in 20th Century Society

AH 194 Special Topics in Art History

STUDIO ART

AH 117 Art Criticism, 1900 to the Present

AH 118 Art since 1930

AH 199 Senior Special Study

And a choice of five upper-division courses

ART 110 Advanced Sculpture: Material Culture

ART 112 Advanced Design: Collage

ART 120 Advanced Painting

ART 130 Advanced Drawing: Beyond Looking

ART 140 Advanced Metal Work

ART 150 Experiments in New Media

ART 160 Advanced Ceramic Sculpture

ART 170 Multiple Narratives

MINOR REQUIREMENTS

LOWER DIVISION

ART HISTORY

AH 1 Survey of World Art, Ancient Near East to the Gothic Era

AH 2 Survey of World Art, Renaissance to the 19th Century

AH 25 Survey of Asian Art

A choice of one lower-division studio art course

ART 10 Beginning Sculpture: Form and Content

ART 12 Beginning Design: Visual Literacy

ART 20 Beginning Painting

ART 30 Beginning Drawing

ART 40 Beginning Metal Work

ART 50 Digital Media

ART 60 Beginning Ceramic Sculpture

ART 70 Printmaking

And a choice of three upper-division courses

AH 111 Philosophy of New Media Art

AH 117 Art Criticism, 1900 to the present

AH 118 Art since 1930

AH 144 Issues in Ancient Art

AH 145 Issues in Renaissance and Baroque Art

AH 165 History of American Art, From the Pueblo Cultures to the Abstract Expressionists

AH 166 The Artist in 20th Century Society

AH 194 Special Topics in Art History

STUDIO ART

AH 1 Survey of World Art, Ancient Near East to the Gothic Era

AH 2 Survey of World Art, Renaissance to the 19th Century

And a choice of two lower-division courses:

ART 10 Beginning Sculpture: Form and Content

ART 12 Beginning Design: Visual Literacy

ART 20 Beginning Painting

ART 30 Beginning Drawing

ART 40 Beginning Metal Work

ART 50 Digital Media

ART 60 Beginning Ceramic Sculpture

ART 70 Printmaking

And a choice of three upper-division courses

ART 110 Advanced Sculpture: Material Culture

ART 112 Advanced Design: Collage

ART 120 Advanced Painting

ART 130 Advanced Drawing: Beyond Looking

ART 140 Advanced Metal Work

ART 150 Experiments in New Media

ART 160 Advanced Ceramic Sculpture

ART 170 Multiple Narratives

C O U R S E S

LOWER DIVISION

ART HISTORY

1 Survey of World Art, Ancient Near East to the Gothic Era

This course is the first part of a two-part survey of world art. The class looks at visual art and architecture from the Code of Hammurabi to Chartres Cathedral in France. Students will study the diverse cultural high points that have illuminated the past and that continue to fuel contemporary cultural production. Fee \$20.

2 Survey of World Art, Renaissance to the 19th Century

This course is the second part of a two-part survey of world art. This class introduces students to the history of art from the early Renaissance to the late 19th century. Paintings, sculpture, and architecture from diverse cultures will be presented in their historical, social, religious, and stylistic context. Fee \$20.

25 Survey of Asian Art

This course surveys the architecture, painting, and sculpture of India, China, and Japan. Particular attention is given to technique, style, content, and the role of art in Asian society and culture. Fee \$20.

STUDIO ART

10 Beginning Sculpture: Form and Concept

An introduction to specific three-dimensional design problems using basic sculptural materials such as cardboard, plaster, wood, clay and found materials. Students will study the myriad formal concerns that comprise sculpture: form, structure, negative and positive space, balance, symmetry, texture, weight, tension, proportion and scale. Each material will be reviewed for its relationship to longevity, weight, effectiveness, and meaning. Practical, sculpture-related drawing will also be introduced. Fee \$60.

** Does not satisfy an Area requirement.*

12 Beginning Design: Visual Literacy

As an increasing number of images and messages are delivered to us through the media, it has become crucial to understand how to decipher these images and to learn to create our own. The purpose of visual literacy is to construct a basic system for recognizing, making, and understanding art and other types of visual messages. In order to gain an understanding of some of the essential characteristics of visual expression and to gain literacy in this language, this class will examine basic two-dimensional design elements and techniques as well as the psychological implications of creative composition. Fee \$60.

** Does not satisfy an Area requirement.*

20 Beginning Painting

This fundamental course emphasizes traditional painting techniques and materials, focusing on composition, value, color, and surface for both abstract and realistic work. Students will be introduced to several painting mediums and painting-related drawing techniques in the form of problem-solving exercises. Exploration and discovery is emphasized over results. There will be slide presentations, museum and gallery visits, and critiques as necessary. Fee \$60.

** Does not satisfy an Area requirement.*

Curriculum Art and Art History

30 Beginning Drawing

This course is an introduction to the basic materials and techniques of drawing. Using still-lives, landscape, models, and the students' own imagination, drawing exercises focus on line, space, contour, composition, value, proportion, and perspective. As students sharpen their ability to see and depict the world around them, we introduce more challenging issues of abstraction, content, and process. Fee \$60.

** Does not satisfy an Area requirement.*

40 Beginning Metal Work

This course is designed to introduce students to simple metal tool and techniques such as hot and cold metal forging, sheet metal forming and fastening, and an introduction to the use of simple hand machine tools. By semester's end, each student should be familiar with, and capable of using, all hand and power tools related to metal. Fee \$60.

** Does not satisfy an Area requirement.*

50 Digital Media

This class is an exploration of digital imaging tools and techniques and introduces students to basic concepts, practices, and skills in the time-based arts and technological media (PhotoShop, Illustrator, PowerPoint and Final Cut Pro). The creative issues involved in working in this media are emphasized through in-class discussions of contemporary film, video, and digital work. This course is for students interested in working with the moving image, sound, digital imaging and photography, and/or other interactive forms. Fee \$60.

** Does not satisfy an Area requirement.*

60 Beginning Ceramic Sculpture

This course is an investigation into various technical and conceptual issues related to ceramic sculpture. It trains students to visualize and interpret all types of forms and will ask them to explore a range of creative and technical problems particular to the ceramic idiom. Students will explore coil forms, hand building, extruding, and mold making, as well as simple staining, painting, and decorating techniques. There will be guest lecturers, demonstrations, and visits to artists' studios. Fee \$60.

** Does not satisfy an Area requirement.*

70 Printmaking

An introduction to the medium of printmaking, this class explores the process of monoprint, dry-point etching, linoleum and woodcut as well as other non-traditional techniques. The course also examines the use of tools, techniques, and machinery used in printmaking for their application to the students' images and ideas. Fee \$60.

** Does not satisfy an Area requirement.*

90 Special Topics in Studio Art

An introduction to studio art practice. The medium and materials vary from semester to semester and may include photography, photojournalism, video, installation art, site-specific and public projects, digital media, textiles, soft sculpture. Student assessment and evaluation is accomplished through group critiques, class discussions, peer and self-evaluations, short writings on art, and sketchbook and portfolio reviews.

This class is open to all interested students without prerequisite, though prior completion of at least one lower-division studio class is recommended. May be repeated for credit as content varies.

UPPER DIVISION

ART HISTORY

111 Philosophy of New Media Art

This course looks at contemporary new media art. Texts about video, installation, digital art, film, and photography are discussed. Special emphasis is placed on the role of technology in our perception of public space. Fee \$20.

117 Art Criticism, 1900–the Present

This course is an exploration of the history of critical writing about art. A broad sampling of 20th-century texts from art historians, critics, philosophers, social scientists, and artists are brought together for discussion and reflection. Fee \$20.

118 Art since 1930

This course focuses on the major stylistic movements in Europe and the United States from the Great Depression to the Digital Age. Topics covered include existentialism, the Beat Generation, pop art, politics and postmodernism, and art in cyberspace. Students are encouraged to develop an understanding of the trends and debates in contemporary art. Fee \$20.

144: Issues in Ancient Art

This upper-division course explores diverse cultures in the ancient world. Topics, which vary from year to year, include the early history of Asia and the Pacific, Africa, Mesoamerica, and Europe. The connections between visual art, sacred architecture, and spirituality are emphasized. Fee \$20.

145: Issues in Renaissance and Baroque Art

This course traces the development of Christian and secular themes in architecture, sculpture, and painting. Individual artists are considered in light of their influence on the history of art. Special emphasis is placed on the relationship between religion and visual art during this period. Fee \$20.

165: History of American Art, From the Pueblo Cultures to the Abstract Expressionists

This course introduces students to the tradition of visual art in America. Students will be exposed to the diversity of artistic production as revealed in the ancient earthworks and cities of the Mississippian cultures, colonial portraiture, post-war abstract painting and other visual art production. Fee \$20.

166: The Artist in 20th Century Society

This course explores the history of visual art, social reform, and twentieth-century culture. Special consideration is given to issues of class, gender, and race when discussing modern visual art practice. Fee \$20.

194 Special Topics in Art History

The topic of this course varies from semester to semester. Each course focuses on a different area of study within art history. Special emphasis is placed on the history of non-European art. May be repeated for credit as content varies. Fee \$20.

STUDIO ART

I10 Advanced Sculpture: Material Culture

Since the use of collage in paintings by Pablo Picasso, and the revelation of “readymade” art objects by Marcel Duchamp, artists have been free to select and use almost anything as an art material. This course is for advanced students who want to expand their knowledge and application of non-traditional materials toward more complex and poetic expression. We explore a variety of permanent and ephemeral materials and methods. The emphasis will be on determining the appropriate material needed to reinforce the concept of the work and on problem-solving the use of that material. Fee \$60.

** Does not satisfy an Area requirement.*

I12 Advanced Design: Collage

Collage is design exploded. It combines all of the elements of two and three-dimensional design in a form free from the constraints of traditional technique. For contemporary artists, collage is not just a way of working, but a way of thinking. This course is intended to introduce students to the many concepts and techniques of the collage genre and to begin to understand the pervasiveness of the technique in contemporary art practice. During the semester, students will make several different types of collages including a three-dimensional sculptural assemblage and a short video piece. Fee \$60.

** Does not satisfy an Area requirement.*

I20 Advanced Painting

Further study of painting methods in a variety of traditional and non-traditional materials and techniques. This course challenges students' comfort with their craft and emphasizes the development of personal issues in their work. To gain a better understanding of the state of the contemporary art scene, students are encouraged to keep current through readings, attending art lectures and exhibitions. During class, there will be slide presentations, museum and gallery visits, and critiques as necessary. Fee \$60.

** Does not satisfy an Area requirement.*

I30 Advanced Drawing: Beyond Looking

Since the Renaissance, artists have looked for ways to depict the world around them in a more realistic way. In this century, some artists have sought another kind of artistic clarity, reaching into the subconscious to explore an uncharted, inner world. If drawing is visual thought, this course aims to expand thinking through the study and application of many graphic methods such as frottage, transfer, automatism, blind drawing, and collaboration and chance procedures. Fee \$60.

** Does not satisfy an Area requirement.*

I40 Advanced Metal Work

Further exploration of metal tools and techniques as they relate to advanced sculptural practice. Fee \$60.

** Does not satisfy an Area requirement.*

I50 Experiments in New Media

This course actively promotes the concept of artist as citizen while it addresses the more difficult to define genres of art such as film, video, installation, text, sound art, public art, and site-based work. We take a multidisciplinary approach to investigating the history and challenges of these forms, and apply them to individual and group projects based on current social, environmental, or political issues. Depending on world events and public opportunities, each class will be unique, sometimes creating projects on campus or engaging with the local community, applying our skills to media criticism or political activism. Fee \$60.

** Does not satisfy an Area requirement.*

I60 Advanced Ceramic Sculpture

Clay is the prima material of the arts. Dirt is the oldest and most basic material for making sculpture: terra cotta, fired ceramics, concrete, sand carving, etc. We will explore this ubiquitous material in its many forms (mud, sand, clay, concrete), paying particular attention to its unique plasticity and impermanence. Advanced Ceramic Sculpture will also look at the roots of the medium and study certain time-based and process-oriented artwork such as African mud sculptures, Tibetan sand painting, sculptural topiary, the work of Andy Goldsworthy, Walter DeMaria, Kathy Spence, James Croak, and many other sculptors of the 20th century. The class emphasizes idea and process and will be project-based, encouraging bold exploration of the medium to advance personal expression. Fee \$60.

** Does not satisfy an Area requirement.*

I70 Multiple Narratives

Printmaking is a replicative media. There are many others, such as two-dimensional and time-based digital work, and photography. Within any of these media, images can be created as either unique works, multiples, or as variations through a range of processes. Depending on the instructor, this course will offer an opportunity to work in one of these media with an emphasis on the construction of a visual narrative. Students are expected to find an educational, humanitarian, or social institution and develop a visual narrative that reflects an understanding and personal perspective regarding the chosen institution. At the conclusion of the course, the students will present a body of work with a statement that communicates a developed idea and personal viewpoint. Fee \$60.

** Does not satisfy an Area requirement.*

I93 Visiting Artists Workshop

Through examining their own visual art production in a workshop environment, students learn about contemporary art practices from innovative visiting artists. Issues in new media art and visual literacy are discussed and tested in theory and practice. Students will be expected to create a limited portfolio in the new media. May be repeated for credit every semester. ** Does not satisfy an Area requirement.*

ART HISTORY AND STUDIO ART

I95 Department Seminar in Special Topics

An in-depth critical examination of a topic or topics in contemporary visual art practice and theory. The course consists of directed readings as well as the weekly production of both written and visual works of art. At the conclusion of the semester students are expected to present their seminar projects in a group installation in Gallery 160. This course is open to art and art history majors. Departmental minors must obtain permission of the chair to enroll. May be repeated for credit as content varies.

I97 Special Study

An independent study or research course for students whose needs are not met by the regular course offerings of the department. Permission of the faculty member and department chair required.

I99 Senior Special Study

As a capstone to their studies, seniors in both art history and studio art are required to work independently with a departmental faculty member in order to complete a thesis or final project that displays their ability to think, read, and write about art as well as create works of art which express their own beliefs and interests. This course is limited to seniors in the major. Permission of the faculty member and department chair required.